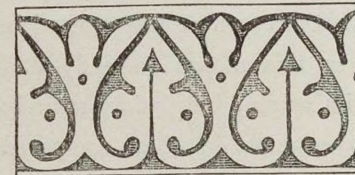


there was this difference, that with the Greeks the flowers or leaves do not form part of the scroll, but grow out of it, whilst with the Arabs the scroll was transformed into an intermediate leaf. No. 37 shows the continuous scroll derived from the Romans, with the division at each turn of the scroll, so characteristic of Roman ornament, omitted. The ornament we engrave here from Sta. Sophia would seem to be one of the earliest examples of the change.



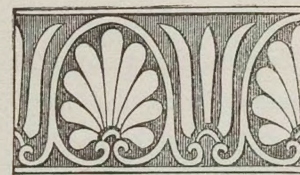
Arabian.



Arabian.



Arabian.



Greek.



Moresque.

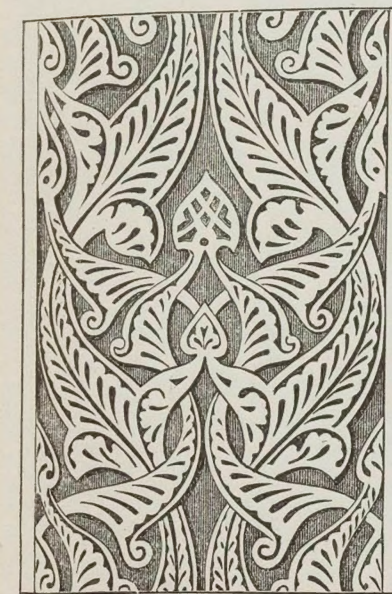
The upright patterns on this Plate, chiefly from the soffits of windows, and therefore having all an upright tendency in their lines, may be considered as the germs of all those exquisitely-designed patterns of this class, where the repetition of the same patterns side by side produces another or several others. Many of the patterns on this Plate should be double in the lateral direction; our anxiety to exhibit as many varieties as possible preventing the engraving of the repeat.



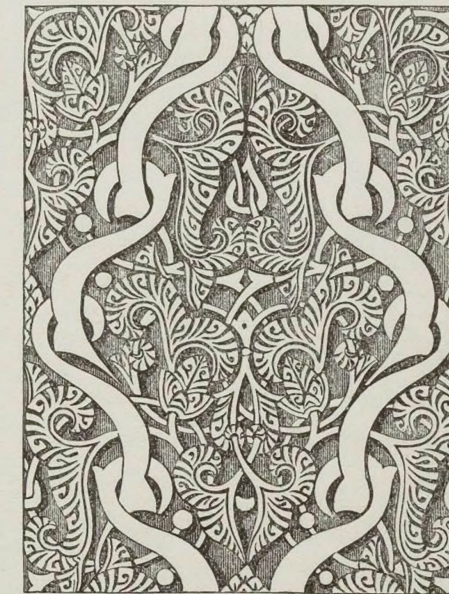
With the exception of the centre ornament on Plate XXXII., which is from the same mosque as the ornament on the last plate, the whole of the ornaments on Plates XXXIII. and XXXIV. are of the thirteenth century, *i.e.* four hundred years later than those of the Mosque of Touloun. The progress which the style had made in this period may be seen at a glance. As compared, however, with the Alhambra, which is of the same period, they are very inferior. The Arabs never arrived at that state of perfection in the distribution of the masses, or in the ornamenting of the surfaces of the ornaments, in which the Moors so excelled. The guiding instinct is the same, but the execution is very inferior. In Moresque ornament the relation of the areas of the ornament to the ground is always perfect; there are never any gaps or holes; in the decoration of the surfaces of the ornaments also they exhibited much greater skill,—there was less monotony. To exhibit clearly the difference, we repeat the Arabian ornament, No. 12, from Plate XXXIII., compared with two varieties of lozenge diapers from the Alhambra.

The Moors also introduced another feature into their surface ornament, *viz.*, that there were often two and sometimes three planes on which the patterns were drawn, the ornaments on the

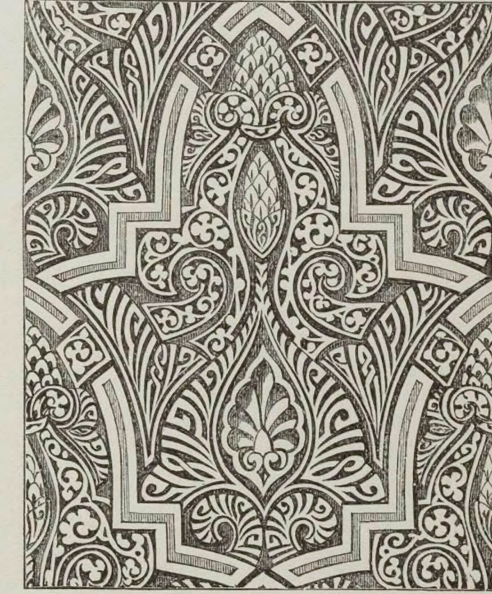
upper plane being boldly distributed over the mass, whilst those on the second interwove themselves with the first, enriching the surface on a lower level; by which admirable contrivance a piece of ornament retains its breadth of effect when viewed at a distance, and affords most exquisite, and oftentimes most ingenious, decoration for close inspection. Generally there was more variety in their surface treatment; the feathering which forms so prominent a feature on the ornaments on Plates XXXII., XXXIII., was intermixed with plain surfaces, such as we see at Nos. 17, 18, 32, Plate XXXII. The ornament No. 13, Plate XXXIII., is in pierced metal, and is a very near



Arabian.



Moresque.



Moresque.

approach to the perfection of distribution of the Moorish forms; it finely exhibits the proportionate diminution of the forms towards the centre of the pattern, and that fixed law, never broken by the Moors, that however distant an ornament, or however intricate the pattern, it can always be traced to its branch and root.

Generally, the main differences that exist between the Arabian and Moresque styles may be summed up thus, the constructive features of the Arabs possess more grandeur, and those of the Moors more refinement and elegance.

The exquisite ornaments on Plate XXXIV., from a copy of the Koran, will give a perfect idea of Arabian decorative art. Were it not for the introduction of flowers, which rather destroy the unity of the style, and which betray a Persian influence, it would be impossible to find a better specimen of Arabian ornament. As it is, however, it is a very perfect lesson both in form and colour.

The immense mass of fragments of marble derived from Roman ruins must have very early led the Arabs to seek to imitate the universal practice of the Romans, of covering the floors of their houses and monuments with mosaic patterns, arranged on a geometrical system; and we have on Plate XXXV. a great number of the varieties which this fashion produced with the Arabs. No better idea can be obtained of what style in ornament consists than by comparing the mosaics on Plate XXXV. with the Roman mosaics, Plate XXV.; the Byzantine, XXX.; the Moresque, Plate XLIII. There is scarcely a form to be found in any one which does not exist in all the others. Yet how strangely different is the aspect of these plates! It is like an idea expressed in four different languages. The mind receives from each the same modified conception, by the sounds so widely differing.